WINNERS & LOSERS
Campaign Songs from the Critical Elections in American History
Volume 2 - 1896-1976
Sung and with Notes by Peter Janovsky

Cover Design by Ronald Clyne
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DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 37261
WINNERS AND LOSERS:
Campaign Songs from the Critical Elections
in American History

Volume II

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INTRODUCTION

Volume II of this collection presents the campaign songs of critical elections in American History from the 1860 McKinley Bryan contest to the 1976 Carter-Ford race. As in Volume I, the songs of both the winners and losers are presented in an effort to illustrate the issues, personalities, and the spirit of the campaigns. This booklet provides some of the political background to the campaign, biographical information about the candidates and the electoral and popular vote for each election.

The choice of which elections were "critical" was determined by the degree to which an election was a "turning point" for the country or by the way in which the election's issues symbolized major conflicts or issues in American History.

The election of 1896 was a dramatic confrontation between William Jennings Bryan, fighting his free silver and populist crusade, and William McKinley, representing the more conservative forces committed to "sound money" and high tariffs.

The 1912 election gives us important insight into the nature of the Progressive Era, a period of some of the most important political change in American History. Theodore Roosevelt's candidacy for the "Bull Moose" or Progressive Party was the strongest showing for any third party campaign in history.

The election of 1932 was a significant turning point for the nation. The triumph of FDR and the New Deal symbolized a recognition of the need for active government participation in the economy, particularly in times of crisis.

Harry Truman's victory in the election of 1948 was one of the great political comebacks in election history. In addition, the election took place at a crucial time in the development of American post-war foreign and domestic policies.

The Kennedy-Nixon election of 1960 seems now to symbolize the end of the complacent '50s and the beginnings of the turbulence of the '60s. It also was, in retrospect, a confrontation between two of the most tragic figures in American political history.

The historical significance of the election of 1976 has yet to be determined. However, it is of interest in this collection because of the frequent use of the Ford song in commercials and because of the unique nature of Carter's campaign, with its appeal to a diversity of constituencies.

In Volume I, almost all the songs were parodies—new versions of existing melodies. Here, the majority of songs are original tunes composed especially for the campaign. There are exceptions to this such as songs from films adapted for campaigns (e.g., "Happy Days Are Here Again" and "High Hopes") and songs to old favorites (e.g., "Forty-Nine Bottles," "I'm Just Wild About Harry").

As in Volume I, the songs bring out to a certain extent some of the musical trends of their era. Charles Ives' "William Will" has elements of marching band music as well as some resemblance to Gilbert and Sullivan. The influence of ragtime is evident in the songs from the 1912 campaign ("Ready for Teddy," or "Get on the Bat with Fatty").

Roosevelt's 1932 songs are high spirited and full of the hope that the end of the Depression was near. In 1948, the Wallace songs represented a brief "renaissance" of active campaign singing and a preview of the resurgence of folk music and topical songs of the late '50s and early '60s.

The songs from the elections of 1960 and 1976 show the influence of popular music on campaign songs. In 1960, Frank Sinatra recorded the campaign version of the academy award winning song "High Hopes." In 1976, Jimmy Carter's support from Southern rock groups such as the Marshall Tucker Band resulted in the adoption of "Why Not the Best?" as his campaign song.

We'll find in this volume that as the songs get closer to the present, issues play a decreasing role in the songs, and generally songs played a much smaller role in the campaigns. This may be due to the increased role of the mass media in campaigns. In 19th century campaigns, the songs themselves were a very important method of transmitting the messages of the candidate. The circulation of leaflets and singing of songs at rallies helped buoy the spirits of a candidate's supporters and even convince some undecided or even hostile voters. Today, campaigns are conducted primarily through radio and television.

The candidate's message is conveyed simply and directly. However, at times such as 1976, a campaign song such as "I'm Feelin' Good About America" was used quite effectively as part of television and radio commercials.

What can we expect from campaign songs in the future? It's possible that a catchy tune might capture the imagination of the country and do for a candidate what "Zippitydoo Dah" did for William Henry Harrison. It's more likely that short jingles as the background for T.V. commercials showing a smiling candidate and happy voters will be the pattern of campaign music in elections to come.
The Democratic Cleveland administration was identified with these crises and in addition to dealing with Republican attacks, the Democrats had to face the challenge of the increasing strength of the Populist Party. The Populists were a largely agrarian political group which favored a "cheap money" policy based on the free coinage of silver at the ratio of 16 to 1 (silver to gold). They felt such an inflationary policy would ease the plight of the farmers as well as benefit the nation as a whole. The Populists also favored reforms such as a graduated income tax, direct election of Senators, and public ownership of utilities and railroads.

In 1896 "Silver Democrats" sympathetic to the Populist cause sought to capture the Democratic nomination for President and were able to do so through the efforts of William Jennings Bryan, whose famous "cross of gold" speech electrified the Democratic Convention and paved the way for his nomination. There were silver sympathizers among the Republicans. (Senators Teller and Cannon bolted the convention and supported Bryan.) However, the Republicans were generally much more united than the Democrats in 1896. They nominated William McKinley, Governor of Ohio and former Chairman of the House Ways and Means Committee. McKinley was known primarily for his support of high tariffs and sound money policies. His campaign was managed by wealthy Republican businessman, Mark Hanna.

The titles of some of Bryan's campaign songs give us some idea of the way his supporters felt about him and his cause. Some songs dealt with Bryan the man: "Everybody Went to School with Bryan," "The Babies are Cryin' for Bryan." Others brought campaign issues: "The Old Silver Dol- lars are Good Enough For Me," "The Railroad Man's Little Crop, the Golden Age of the Farm." "It Won't Go Down at All" is a song. It's a Bryan songster published by supporters, which became a hit in Nebraska.

One important aspect of the appeal of the free silverites was economic independence from England. They felt that the gold standard made America economically subservient to Great Britain. This song declares America's independence once again from Great Britain ("We're rather independent now, we don't feel very small") and asserts that "it won't go down at all" for England to dominate our economy.

Another villain for the Bryan forces was "Wall Street" which in the second verse is seen as responsible for low farm prices ("ten cent corn") and other woes of farmers ("mortgaged farms"). According to the song, McKinley is the tool of millionaires who "keep up his till." This charge had much validity campaign manager Mark Hanna had amassed a campaign chest totalling millions, including contributions such as $250,000 from Standard Oil.

This song makes an effort to meet the Republican charges that Bryan was a dangerous radical. First it's noted that Bryan is thought of as a "hypnotizing, dancing freak." However, the song points out that his powers of oratory are so great that he will eventually win over even those that first thought him a "freak."

1. Mother England smiles at us
   It won't go down at all
   She cries, "My child, don't make a fuss!"
   It won't go down at all
   We're rather independent now,
   We don't feel very small,
   And we are going to tell'er so.
   Across the nation.

2. They tell us we are precious fools
   It won't go down at all
   They say we are silver fools,
   It won't go down at all
   But we are sharp, we'll cut a swath,
   As wide as it is tall
   When we make Bryan President.
   Across the nation.

3. They say that we are rich
   It won't go down at all
   The bankers hasn't any "sheen!
   It won't go down at all
   We've mortgaged farms and ten cent corn,
   And the street that's called a wall.
   We think we'd rather like a change.
   Across the nation.

4. They boast about McKinley Bill,
   It won't go down at all
   The millionaires keep up their till.
   It won't go down at all
   They want to make our money dear
   And drive us to the wall.
   Just come and help us to get that,
   Across the nation.
3. They cry that Bryan is a freak,  

It won’t go down at all!  
But when they hear his piercing voice,  
And listen to his call,  
They vow that they will vote for him.  
Along about next fall.  
Along about next fall.  
Along about next fall.  

William Jennings Bryan’s “Cross of Gold” speech is one of the classic speeches in American political history. It created a sensation at the Democratic convention and assured Bryan’s nomination even though he was barely older than the constitutionally required thirty-five. The speech dramatically set forth the case for free coinage of silver at the ratio of 16 to 1. However, Bryan also related the silver controversy to other struggles—between laborers (workers and farmers) and the wealthy classes, and between the farm and the city. These conflicts were expressed as follows in the climax of the speech:

You come to us and tell us that the great cities are in favor of the gold standard. We reply that the great cities rest upon our broad and fertile prairies. Burn down your cities and leave your farms and your cities will spring up again as if by magic. But destroy our farms and home and grave will grow in the streets of every city in the country. Having behind us the magnitudes of the producing masses of this nation and the world, supported by the commercial interests, the laboring classes and the toilers everywhere, we will answer their demand for a gold standard by saying to them: You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold.

“No crown of thorns, no cross of gold” became the rallying cry of the Bryan campaign and this song, as well as several other Bryan songs borrowed almost literally from “The Commoner’s” famous speech. (See the chorus to this song.)

“No Crown of Thorns, No Cross of Gold” also exploits the same anti-British sentiments as “It won’t go down at all,” declaring that with free silver in control, we will no longer be the slaves of “sordid British gold.” (Verse 1) Feelings between the British and Bryan were mutual. The London Standard commented as follows on the defeat of Bryan:

“The hopelessly ignorant and savagely covetous wits and sots of American Civilisation voted for Bryan, but the bulk of the solid sense, business integrity and social stability sided with McKinley.” (quoted in Bailey, page 599)

As in the previous song, Bryan’s election is viewed as a second American Revolution as once again the “galling chains” of oppression are broken. Bryan is seen as the heir to the great nineteenth century symbols of democracy—Thomas Jefferson and Andrew Jackson. (As Jackson stood and Jefferson today we stand.)

An interesting aspect of the song is the way in which it appeals to a broad coalition of interests aside from the farmers, including workers, businessmen, attorneys, and clerks. All these interests are fighting against the forces of privilege as exemplified by “Wall Street” (see “It won’t go down at all”) and its “stocks and bonds and gold.”

These lyrics reveal the Bryan campaign to have been more than just a struggle for free silver, but a class struggle. Supporters of Bryan made their cause into a crusade of the laboring masses against the wealthy few in an appeal for democratic reforms and redistribution of wealth. Although Bryan was defeated, many of the goals of the Populists were realized during the next twenty years.

Direct election of Senators, a graduated income tax, and some regulation of trusts were achieved through acts of Congress, constitutional amendments and Presidential actions.

2. Plain people all, who work with brain or hand each day,  
The miner and the mill with brazen arm,  
The merchant, clerk, attorney, businessmen are they—  
Together with the weary toiler of the farms.

In vain, we’ve asked for bread, and have been given stones,  
Our fields are waste, our forges dark and cold,  
Our woes, unheeded are and the world sits in scorn,  
And mock us with their stocks and bonds and gold.

Chorus

3. We’ll beg no more. We’ll not entreat them longer,  
For an everlasting or eternal hill.  
Are equal rights. Time makes them stronger.  
Our children they demand them by their grandfathers will.

Where Jackson stood, and Jefferson today we stand,  
And forth to all the world defiance fling!  
But not as despairs naught in our own free land.  
From honest labor’s loins no tyrant spring.

Chorus

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Poor Little Orator Boy

Band Three

Tune: Streets of Cairo

An important component of the McKinley campaign was the attempt to depict Bryan as a young, irresponsible, dangerous radical who could delude people with his “silver tongue.” This song describes to “orator boy” from the Platte (the Platte River in Nebraska) as “oh” but predicts he never will be the White House.

The Republican strategy was to contrast McKinley’s calm conservative image with Bryan’s frenetic revivalist approach. McKinley stayed home in Ohio, conducting a “front porch” campaign, while Bryan travelled all over the country trying to spread his silver gospel.

The second verse of this song refers to the silver issue (“oh he thinks it’s fun on a silver plank to run”) but predicts that Bryan will lose by a 16 to 1 ratio. This was the ratio of silver to gold which the Bryan supporters wanted reintroduced as the main program of currency reform.

Even if people did not believe Bryan to be as radical as Republicans pictured him, voters probably felt more comfortable with a conservative candidate such as McKinley. Senator Peter Norbeck of South Dakota said of Bryan:

“People liked him but did not have confidence in his judgment. They felt his heart might be right, but that his leadership was not safe.” (in Schlesinger, pages 262-3)

1. There’s a young Democrat  
And he lives out on the Platte.  
Oh he’s very cute,  
And there’s no disputing that.  
He is eloquent and witty and they  
They say he’s very gitty  
Oh it is an awful pity,  
Poor little boy.

Chorus: He will never live in the White House  
He will never, never know that joy  
A President, he will never be,  
Poor little orator boy.

2. Oh he thinks it’s fun  
On a silver plank to run  
But he will be licked just about 16 to 1.  
He will find himself mistaken when this fall the vote is taken  
And he finds himself forsaken, poor little boy.

Chorus

William Will

Music by Charles Ives
Lyrics by S.B. Hill

The two main themes of the McKinley campaign, “honest money” and the high protective tariff, are effectively brought out in this song by the pioneering American composer, Charles Ives.

As a Congressman and chairman of the House Ways and Means Committee, McKinley had made a name for himself as sponsor of an 1897 tariff bill which provided for very high tariffs on all manufactured goods subject to foreign competition. The bill was so favorable to certain businesses that it might well have been written by the lobbies for these various industries. The slogan “Bill McKinley and his Bill” made his name a household word as he became known as a champion of protection.

“William Will” adapts this slogan for the election of 1896, and adds the anti-silver theme as well. The first verse of “William Will” stresses the need for both “honest money, good as gold,” and “full protection” (i.e., high tariffs). The song

3
implies that high tariffs will benefit workers ("for low tariffs and low wages make us blue") and the chorus lauds McKinley as "He who made the tariff bill."

Other verses in the song deal with the money issue. The second verse tells of the dangers resulting from the adoption of a silver standard. In particular, inflation will cause the "workman's dollar" to be "whittled down to only fifty cents." Stemming this dangerous tide is "Will McKinley of the tariff bill" who will stand for honest money and right depression through the adoption of the silver standard.

The climax to the McKinley campaign was a "second money" parade up Broadway by businessmen, lawyers, and clergymen clad in black hats and coats. The parade, which attracted 120,000 marchers was arranged by McKinley's shrewd campaign manager, Mark Hanna.

(Butterfield, p. 274)

Charles Ives, composer of the music for "William Will" is now considered to be one of the most important of all American composers. Ives was highly successful in the insurance business and composed only part-time (on weekends, holidays, and vacations). He said, "My work in music helped my business and my work in business helped my music." Ives wrote "William Will" while a student at Yale. As an aspiring businessman it's understandable that he would support the "business" candidacy of McKinley. Ives' music was not fully appreciated until after his death in 1954. He was greatly influenced by many types of American music including hymns, minstrel tunes, spirituals, Stephen Foster songs, fiddle tunes, banjo music and ragtime. (Chase, page 405)

1. What we want in Honest Money
   Good as gold and pure as honey
   Every dollar sound and true
   What we want in Full protection
   And we'll have it next election
   For low tariff and low wages make us blue.
   For low tariff and low wages make us blue.

   Chorus:
   So hurrah for Will McKinley and his Will!
   And stand for honest money William will!
   So hurrah for Will McKinley, he who made the tariff bill!
   And be ruler of this Nation William, William, William,
   And be ruler of this Nation William will.

2. Give us no depreciation
   With a silver variation
   Juggle not the workman's pence
   For it robs all his choler
   When he finds his well earned dollar
   Has been whittled down to only fifty cents.

   Chorus
   (Musical Interlude or Dance)

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842 Broadway
New York, N.Y.

SIDE ONE: BAND 5-8
THE ELECTION OF 1912:
THE BULL MOOSE CAMPAIGN

<table>
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<tr>
<th>Parties</th>
<th>Candidates</th>
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<td>Republicans</td>
<td>William Howard Taft (Ohio)</td>
<td>8</td>
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<td>James S. Sherman (N.Y.)</td>
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<td>Nicholas R. Butler (N.Y.)</td>
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<td>Progressives</td>
<td>Theodore Roosevelt (N.Y.)</td>
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<td>(Bull Moose)</td>
<td>Hiram Johnson (Cal.)</td>
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<td>Democrats</td>
<td>Woodrow Wilson (N.J.)</td>
<td>435</td>
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<td>Thomas R. Marshall (Ind.)</td>
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Brief Background of the Candidates

Champ Clark: Lawyer; College President. Speaker of the House (1908-1919)

Taft: Lawyer; prosecutor in Cincinnati; judge of Federal District Court; Dean of University of Cincinnati Law School; Secretary of War; Governor General of the Philippines; Provisional Governor of Cuba; Professor of Law at Yale; Chief Justice of the U.S. Supreme Court (after Presidency).

Roosevelt: Member of the New York State Assembly; unsuccessful mayoral candidate in New York City; Assistant Secretary of the Navy; fought with "Rough Riders" during Spanish-American war; Vice President under McKinley; succeeded to the Presidency upon McKinley's assassination; elected President in 1904.

Wilson: Lawyer; President of Princeton University; author of Congressional Government (classic political science text); Governor of New Jersey.

Vocabulary and Terms

Progressive Movement: Early 20th century political movement which aimed toward achieving various democratic reforms.

Recall: Method of removing a public official through a vote before term has expired.

Tammany: New York Regular Democratic Party organization

Trust: Large business combination with the aim of eliminating competition

"Butler replaced Sherman as candidate for Vice-President when Sherman died one week before the election.

Introduction

The Progressives were a group of early 20th century politicians who supported various democratic reforms, including women's suffrage, direct election of senators, a graduated income tax, direct primary elections and greater accountability on the part of government as expressed in such measures as the referendum and recall. Progressives also generally favored greater government control over the economy, particularly for the purpose of reducing the power of the trusts.

The election of 1912 must be understood within the context of this progressive atmosphere. As President, Theodore Roosevelt had moved closer to the Progressive viewpoint on many issues. When he retired from the Presidency in 1909, his hand-picked successor, William Howard Taft took over. After returning from an extended African safari, Roosevelt grew more and more unhappy with Taft's Presidency, claiming that Taft had not moved fast enough on Progressive issues. Roosevelt was particularly upset that Taft had not taken a strong position in favor of conservation. In 1912, Roosevelt said of Taft:

"...He has completely reversed the position he held when he was my lieutenant...I care not a whit as to what he has said about me. I care what he has done in abandoning the policies for the benefit of the people for which I stood and in aligning himself with the closest enemies of those policies." (In Bailey, p. 604)

Roosevelt first tried to get the Republican nomination. He won nine primary elections to Taft's one. However, the convention was controlled by pro-Taft forces and Taft was able to secure the nomination when all 296 of a group of contested delegates were awarded to him. Roosevelt's supporters walked out of the convention and later met to nominate Wilson as the candidate of a new third party - the Progressive or "Bull Moose" party. At the Bull Moose Convention, Roosevelt's speech rivaled Bryan's "Cross of Gold" oration, where he declared to a wildly cheering crowd, "We stand at Armageddon and we battle for the Lord."

Woodrow Wilson won the Democratic nomination in a hard fought convention battle with the early leader, Champ Clark. Wilson was perceived to be less progressive than Clark and in fact, ran a fairly conservative campaign. However, as President, he put into practice many of the goals advocated by the Progressives.

SIDE ONE
BAND FIVE

BRING YOUR HORN

Words and music by Norman Pruitt

The Champ Clark "Bun's Dawg" song was the "hit" campaign song of the 1912 election. "Bring Your Horn" is one of several variations on the song. It is the only song in this collection for a candidate who did not get a party nomination and run in the general election. However, it is included because of its relation to what was one of the few campaign songs to become a popular hit song.

Champ Clark was a popular Speaker of the House and the favorite for the Democratic nomination in 1912. He led in the early balloting at the convention and even had a majority on the 10th ballot. However, he lacked the 2/3 majority needed for nomination. Clark had William Jennings Bryan's backing at first, but on the 16th ballot, Bryan switched to Wilson. Clark soon started slippin' and Wilson eventually won the nomination on the 30th ballot.
This song was chosen over the original "Houn' Dawg" song because it includes more content about the personalities in the election. The "lion hunter" of the first verse is, of course, Teddy Roosevelt. The song describes Roosevelt's attacks on Taft and implies that because of this split in Republican ranks, Clark will surely be elected. However, when Clark failed to get the nomination the "Houn' Dawg" song was laid to rest.

1. Every time Taft comes to town,
    The boys start kickin' his ass around.
    That the lion hunter is the only man!
    To catch his paws is the only fun!
    Chorus: So come on boys and bring your houn'!
            And we will hunt from town to town.
            And cast our votes so fast and firm.
            To be sure there will be no third term.

2. Every time Taft comes to town,
    Roosevelt kicks him all around!
    But Champ Clark's folks is safe and sound.
    And you gotta stop kickin' his Dawg around!
    Chorus: When the procession starts for the White House gourn'!
            Champ will want his head around!
            And say "Bill Taft, give me your crown,
            And you gotta stop kickin' my Dawg around!

Chorus

This is a 1912 version of a song originally written for Taft in 1908. The earlier song spoke of Taft as "Teddy Roosevelt's heir," and Roosevelt's attacks on Taft as "like some more of Theodore, but Theodore has said/ That Taft was meant for President to follow in his stead." However, by 1912 the situation had deteriorated between Roosevelt and Taft (see the Introduction above), and the lyricist had to look for other inspiration. In this version, "Champ's worthy son" is pictured as a reformer, but a reformer who is cautious ("He pleads reform without the storm that ends but in a roar"). This cautious approach is meant to contrast with Roosevelt's blustering "big stick" approach.

The song claims that Taft would put the chairman of the Board of Standard Oil and other trusts in jail if he won. "This is an interesting attempt to make Taft the most pro-business of the three candidates—appear to be as much like a "trust-buster" as Roosevelt. It's a good example of how election propaganda may sometimes completely distort the position of a candidate."

A song like this was probably the most active part of Taft's campaign. He did not really campaign at all, merely releasing several letters detailing his positions on various issues. He seemed to feel that he had no chance and his showing (only 8 electoral votes) proved right.

Chorus: We're ready for Teddy again, boys,
        For the Presidential chair.
        Lift up your voice, for the people's choice
        A real man to do or dare.
        Not steady for Teddy again boys,
        With all your might and main.
        The time is right, for a man to fight
        We're ready for Teddy again.

Chorus

The fact that Roosevelt and Taft were bitter political opponents during the campaign did not stop Harry Kerr from writing the lyrics to both "Get on the Raft with Taft" and "We're Ready for Teddy Again." The practice of one writer penning songs for opposing candidates was not unusual—songwriters liked to keep their options open.

This song stressed the "agin in the title. One of Roosevelt's liabilities was that the campaign was the unwritten rule against a third term. Although TR had not been previously elected twice, he had served almost all of McKinley's second term before getting elected "in his own right" in 1904. In fact, in 1908, Roosevelt had pledged that he would not run again. This song makes an effort to meet the third term problem by stressing the need for a man of Teddy's experience in the White House.

Roosevelt's reputation as a "trust-buster" is exploited in the second verse ("The trusts will go and all the dough that they will have to spend.") In addition, the song mentions TR's advocacy of the recall—one of the reforms favored by Progressives.

Another theme of the Bull Moose campaign was Roosevelt's independence from the bosses. (This candidate the bosses hate, will stand for me and you.) This idea of independence and freedom from "all party ties" is carried through in the final verse as Roosevelt pledges himself to "progressive needs, progressive deeds and equal rights for all." This final line is a key to the nature of the Progressive campaign which has been considered by some to be one of the most radical Presidential campaigns in American history.

What Roosevelt began to propose in his "New Nationalism" speech was an unprecedented activist role for government. Roosevelt saw strong government action as necessary to reduce inequality in the U.S., declaring in an important campaign speech that "only by the exercise of the government can we enact the laws and give heart to the humble and downtrodden." (in Schlesinger, page 286)

Chorus: We're ready for Teddy again, boys,
        For the Presidential chair.
        Lift up your voice, for the people's choice
        A real man to do or dare.
        Not steady for Teddy again boys,
        With all your might and main.
        The time is right, for a man to fight
        We're ready for Teddy again.

Chorus

3. All party ties and party cries
    Now failed to down our man.
    The issue's plain, we ask again
    To let the people plan.
    Progressive deeds, progressive needs
    And equal rights for all:
    We'll now begin to fight and win
    For Teddy in the fall.
    Once more, once more,
    We want our Theodore.

Chorus

We're ready for Teddy again
Music by Alfred Balkan
Words by Harry D. Kerr

Woodrow Wilson, the only President to hold a PhD when elected, was relatively new to politics when he received the nomination in 1912. He had been governor of New Jersey for two years, but before that he was a college professor and President of Princeton University.
The song is built around a popular slogan for a fortunately named brand of whiskey. Wilson's whiskey had an advertising campaign using the slogan "Wilson-That's All," and the song tells some of the history of the campaign and mentions all the candidates. Billy Taft's "steamroller" is a reference to his girth. (He weighed over 300 pounds.) "Teddy's hat was in the ring" refers to the phrase coined by Theodore Roosevelt which is a stand-by of the political lexicon. We met Clark's "Darn Rum," in a previous song, but here it's Wilson who gets to "kick it around." William Jennings Bryan had hoped that a deadlock convention would turn to him for a fourth try at the presidency. However, as the song points out, though "Billy Bryan made his speeches, not a delegate would fall," and Bryan eventually supported Wilson. The mention of "Tammany" in the chorus is somewhat puzzling. Some sources say that Wilson rejected Tammany's backing in order to gain Bryan's support. However, Wilson's nomination was probably due as much to maneuvering by his managers (Hirsh and MoCombs) as to his anti-boss position.

1. Now convention days are over,
And election time is near,
From East to West, from North to South,
There's just one name on every mouth:
When a fellow asks a fellow,
And he says to him, "What's yours?"
He says, "I think I'll have to drink,
For the Democratic cause.

Chorus: Wilson, that's all!
Wilson, that's all!
Who strikes the public sentiment?
Who will be our next President?
It's Wilson that's all!
You'll hear them call,
Tammany, Tammany,
While on the street or on the car,
While at your home or at the bar,
It's Wilson, Wilson, Wilson, that's all!

2. Billy Taft had his steamroller,
Teddy's hat was in the ring,
Clark came to town with his dace hoop,
But Wilson kicked it all around!
Billy Bryan made his speeches,
Not a delegate would fall,
Till someone sang, "How dry I am,"
And the crowd began to call--

Chorus

© 1912 Shapiro, Bernstein, and Co.
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The Roosevelt grain was an important feature of the campaign of 1912. This famous photograph was made by Charlie Day of Paris, Brothers of Century City, after Roosevelt was nominated by the Progressive party.

<table>
<thead>
<tr>
<th>Party</th>
<th>Candidates</th>
<th>Electoral Vote</th>
<th>Popular Vote</th>
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<td>Charles Curtis (Kan.)</td>
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Brief Background of the Candidates

Roosevelt: Mining engineer; Chairman of Committee for Relief in Belgium (during W.W.I.) U.S. House of Representatives; Chairman of European Relief Committee; Secretary of Commerce under Harding and Coolidge; President, 1929-33; after Presidency, coordinated post-W.W.II foreign aid program; chairman of Hoover Commission on reform of the Executive Branch.

Hoover: Lawyer; member of the New York State Senate; Assistant Secretary of the Navy; Vice-Presidential nominee in 1920; Governor of New York State.

Vocabulary and Terms

Bolshevik: Russian Communist Party which carried out the Revolution of 1917.

Bonus Army: Group of World War I veterans who marched on Washington in 1932 to demand early payment of a bonus promised for 1945.

New Deal: Campaign slogan of Franklin D. Roosevelt and the name given for his program of economic recovery from the Depression.

Reconstruction Finance Corporation: Government corporation created by Hoover to extend Federal loans to banks and businesses hurt by the Depression.

Introduction

Broad lines, soup kitchens, millions of unemployed - all of these images of the Great Depression spelled disaster for the Republicans in 1932. Herbert Hoover was unlucky enough to have been President at the beginning of the Depression and candidate for President after it had dragged on for three years.

Many held Hoover responsible for the Depression. "Hoovervilles" were the names given to the shanty towns which sprang up on the outskirts of cities. To "hooverize" meant to do without something. The President had taken some measures to combat the Depression, such as the creation of the Reconstruction Finance Corporation, but many felt that far more radical action were needed to pull the nation out of the economic doldrums. In addition, several events in the months immediately prior to the election worsened Hoover's position even more. In the summer of 1932, the "bonus army" of ex-veterans was evicted from its encampment in Washington by army troops led by Douglas MacArthur. In the fall of 1932, the Depression worsened after a brief upturn given hope to the Hoover administration.

The Democrats meanwhile had nominated Franklin D. Roosevelt, popular Governor of New York State. Roosevelt was challenged at the convention by a coalition of conservative Democrats led by former Presidential candidate Al Smith. However, Roosevelt's managers were able to avoid a convention deadlock and FDR was nominated on the fourth ballot.
Hoover and Roosevelt symbolized two contrasting philosophies of government. The Republican believed that government intervention in the economy should be limited as much as possible. He felt that self-reliance and individual efforts could curb the nation out of the Depression.

Roosevelt believed that strenuous government action was vital to lift the nation out of the Depression. Like his cousin Theodore, FDR saw the need for government to act as an initiating force in the struggle for economic and social equality.

Row, Row, Row with Roosevelt
(On the Good Ship U.S.A.)

by Eddie Dowling and J. Fred Coots

Although this song is not a campaign song, it is included in this collection because it symbolized the mood of despair and shattered dreams that made the electorate turn to a fresh, hopeful personality like Roosevelt. In this sense, it might even be considered to be a campaign song for FDR.

The song first appeared in a 1929 musical called "American" and over the next few years it became enormously popular. No other song so movingly captured the feelings of frustration and tragedy that epitomized the Depression. As we listen to the lyrics now, it's easy to understand why many Americans demanded a change in 1932.

They used to tell me I was building a dream, And so I followed the mob. When there was earth to plow or guns to bear, I was always there, right on the job. They used to tell me I was building a dream, With peace and glory ahead. Should I be standing on line? Just waiting for brew? Once I built a railroad, I made it run. I made it run against time. Once I built a railroad, now it's done, Buddy, can you spare a dime.

Once I built a tower, Way up to the sun. Of bricks and mortar and lime. Once I built a tower, now it's done Buddy, can you spare a dime.

Once in Khaki suite, Gee, we looked swell. Pull of that Yankee Doodle Dam. A half a million boys went singing through hell. And I was the kid with the drum. Say don't you remember they called me Al. It was all all the time. Say don't you remember, I'm your pal. Buddy, can you spare a dime.

(Repeat first verse)

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SIDE TWO

Brother Can You Spare A Dime?
Music by Jay Gorney
Words by E. Y. Harburg

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Row, Row, Row with Roosevelt
Now's the time for everyone to cheer
For election day is drawing near.
Put your cares away
Let's view a brighter day
And win with a man we all revere.
Come on and row, row, row with Roosevelt
On the good ship U.S.A.
Sail with Franklin D.
To victory
And real prosperity.
He's honest, he's strong and he's steady.
A chip off the block that gave us Teddy.
Come on and row, row, row, with Roosevelt
On the good ship U.S.A.
© 1932 San Fox Publishing Co.
Cleveland, Ohio

Happy Days are Here Again
Happy days are here again
The skies are gonna clear again
So let's sing a song of cheer again
Happy days are here again.

All together about it now
There's no one who can doubt it now
So let's tell the world about it now
Happy Days are here again.
Your cares and troubles are gone
There'll be no more from now on

© 1929 Advanced Music Co.
Warner Brothers 75 Rockefeller Plaza
New York, N.Y.

What? No Mickey Mouse?

Although he sensed that his campaign was a lost cause, Herbert Hoover campaigned hard, stressing the measures he took to combat the Depression. An important part of the Republican strategy was to make Roosevelt seem like an irresponsible radical (a similar ploy to that used against Bryan in 1896). In some speeches, Hoover implied that the election of Roosevelt would be a threat to traditional American values and at one point he made a subtle analogy between FDR's philosophy and that which had "poisoned all Europe." (i.e., communism)

This song is much more subtle. Borrowing from the original Mickey Mouse theme, the song not only ridicules FDR by associating him with the famous Disney rodent, but also calls the Democratic nominee a "Bolsheviki Mickey Mouse" who will irresponsibly give away government money, cut taxes and start the country on the road to socialism.

7
When Noah planned his famous ark
He knew just what to do:
He searched until he found a park
And walked off with the zoo.
With lions, tigers, monkeys, donkeys, he sailed the ocean wide,
And when he lined them up on deck, 'twas then some cuckoo cried:

What? No Mickey Mouse? What kind of a party is this?
Your lions roar, your tigers snore.
I've heard them roar and snore before.
I don't see why, you make a fuss
About the hippopotamus.
Your dogs howl, your cats meow
I know that you can milk a cow
But Mickey makes us laugh and how
And I want Mickey now.

So where's that tricky mouse?
That slicky wacki wizl Boleheviki Mickey Mouse!

Vote! For Mickey Mouse! And make him our next President.
To Congress he is sure to say,
"Mouse, meow, okay, okay,
Ja, Ja, yes, yes,
Si, Si, oui, oui, oui,
How dry I am, have one on me."
And then he'll say, "Give me the facts!
Give me my axe, I'll cut your tax!"
He'll show us all what can be done,
When he's in Washington.

So let's give Hoover's house
To tricky wacki wizl Boleheviki Mickey Mouse!

© 1932 by Irving Caesar, Inc.
1619 Broadway
New York, N.Y.

SIZE TWO: ROOSEVELT, GARNER AND ME
By Al Lewis and Al Sherman
(Suggested and sung by Eddie Cantor)

This song was written after the election in anticipation of Roosevelt's March inauguration. It's a celebration of the Democratic victory and a prediction of all the good times the next four years. According to the song, everything will be better when Roosevelt is in office.

A prophecy of the song which did come true quickly was the end of prohibition ("the breweries brewing"). However, the kind of prosperity envisioned by the rest of the song was a long way off.

The depression with its unemployment, breadlines and general misery stayed around for the entire decade, yet the New Deal made a commitment to the use of active government policies to take strong measures in times of crisis and generally to ensure a more economically just society.

Introduction: Listen everybody. Now's the time to smile.
Everything is just gonna be okay.
I've got inside news which'll clear your blues

1. Our troubles are over, we'll soon be in clover.
With Roosevelt, Garner and me.
We've been elected, the country's protected.
By Roosevelt, Garner and me.
Forget all the past, with its woes and its tears.
We'll drink to a future of wonderful years.
Now this is no moonshine, we're gonna have sunshine
With Roosevelt, Garner and me.

2. There's gonna be sipping and more hoochmoming,
With Roosevelt, Garner and me.
The bellies in the steeple, the furniture people,
They're all as rushed as can be.
The factories'll work twenty hours a day.
The brides'll pick out and the papa's will pay.
And there'll be less scandal for Winchell to handle.
With Roosevelt, Garner and me.

3. We'll all have positions and better condition.
With Roosevelt, Garner and me.
The pots'll be steamin', the breweries brewin'.
That's something I'll guarantee.
Just look at that smile on your old Uncle Sam.
He knows that he's sure of his eggs and his ham.
There'll be happy headlines, there'll be no more breadlines
With Roosevelt, Garner and me.

© 1933 Irving Berlin, Inc., 1607 Broadway, New York, N.Y.
When Harry Truman became President in 1945, he had the benefit of the traditional "honeymoon" period accorded to new Presidents. However, by 1946 widespread dissatisfaction in the nation seriously threatened his chances for re-election. Post-war inflation, strikes, and a housing shortage all helped the Republicans sweep Congress in 1946. This Congress was the most conservative in years and was able to pass various measures, such as the Taft-Hartley Act, over Truman's vetoes. No Civil Rights or Social Welfare legislation was passed. Truman's campaign was in large part an attack on what he called a "do-nothing" Congress.

Although Truman gained the Democratic nomination in 1948, he suffered defections from the left and right which seriously undermined the unity of the party. A strong Civil Rights plank had been passed at the Convention, largely through the efforts of Hubert Humphrey. In response to this, Southerners walked out of the Convention and nominated Strom Thurmond as candidate of their States' Rights or " Dixiecrat" party.

The Democratic Convention was also boycotted by liberal Democrats who disagreed with Truman's policy toward the Soviet Union and urged stronger measures in support of social legislation. This group, calling itself the Progressive party, nominated Henry Wallace as its Presidential candidate.

The Republicans were much more united in 1948. They chose Thomas E. Dewey as their candidate. Dewey, as Manhattan D.A. and Governor of New York, had gained a reputation as a "right-hand gun" and fighter against organised crime.

Harrison, Henry Clay, and Abraham Lincoln. Songs for Wallace stressed such issues as civil rights, increased economic equality through further expansion of New Deal programs and the belief that peace would come through a less hostile attitude toward the Soviet Union.

The Wallaceite's belief in the power of song is indicated in this excerpt from the introduction to Songs for Wallace:

"Songs can make mountains, humble them or not; they can make people laugh or cry; and more important, they can help us fight. The campaign given here, by describing the issues of today in simple human terms, can be great weapons in our fight to save America. Let us put these tunes on the lips of millions of citizens."

With this as their philosophy, songwriters for Wallace made issues much more a part of their songs than the songs of any candidate in any recent election. For example, E.Y. Harburg's updated version of 'Joshua fit the Battle of Jericho' asked, "Can't you hear his one world trumpet blow? For to rise up now and fight Jim Crow."

"The Same Merry-Go-Round" does not go into specific issues of the campaign, but expresses a sardonic disillusionment with the two major parties. In fact, it could be used as a campaign song for any third party which wanted to tell voters that "the donkey is tired and thin, the elephant wants to move in... and they're brothers right under the skin."

Thus, the two parties are seen as indistinguishable, having "the same bit in their mouth." The only solution is to join the "New Party" (the Progressives).

Unfortunately for Wallace, he had the best songs, but the least votes. In this election, at least, songs were not able to "move mountains."

1. The donkey is tired and thin;
   The elephant thinks he'll move in;
   They yell and they fuss,
   But they ain't foolin' us.
   'Cause they're brothers right under the skin.
   Chorus:
   It's the same, same merry-go-round
   Which one will you choose this year?
   The donkey and elephant bob up and down
   On the same merry-go-round.

2. The elephant comes from the North;
   The donkey may come from the South;
   If you'll look you'll find
   The donkey's behind;
   But they got the same bit in their mouth!
   Chorus

3. If you want to end up safe and sound
   Get off the merry-go-round;
   To be a real smartly,
   Just join the New Party
   And get your two feet on the ground!
   Chorus

© 1948 by Ray Claser and Bill Wolff
in Songs for Wallace
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SIZE TWO
BAND SIX
DO, DO, DO WITH DEWEY
Words and music by Russell Lord

The Republicans had reason to be optimistic in 1948. Thomas E. Dewey, loser to Roosevelt in 1944, was running against someone who seemed to be a much less formidable opponent. Dewey won the Republican nomination without a major divisive struggle, in marked contrast to the Democrats who were deserted by the Wallace Progressives on the left and the Dixiecrats on the right.

Dewey ran a "safe" campaign, feeling that he was the leader and trying not to alienate anyone. A song like "Do, Do, Do with Dewey" seems to fit in with the campaign style. It also fits in with the general trend away from issues in campaign songs (with the exception of the Wallace songs). It could be argued that the lines "Tell the boys who fought for Freedom/ War again will never come" was a reference to the Republican charge that the Democrats were the "war party."

On election day, the folks will vote and say
"We want a new man in the White House."
To show our wild acclaim
We want a man that's sane
So let's all sing that Dewey is his man.

Let's all Do-Oh-Oh with Dewey;
He's the man we want to win,
With a mind to do what's right;
He will try with all his might
For his country's calling him
To tell the boys who fought for Freedom
War again will never come.
He will keep our nation free
And save our liberty
So let's all do with Dew-Dew-Ry!

© 1948 by Russ Lord
Song Hit Music Publishers
1650 Broadway
New York, N.Y. 10019
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One of the most famous photos to come out of any campaign is that of Harry Truman holding a newspaper with the headline "Dewey Defeats Truman," after learning of his own victory.

That famous erroneous headline was based on the prediction of most of the major newspapers that Dewey would win easily. On election night, members of the press decided to write the story as a joke attacking the pollsters. The song mentions Earl Warren (Dewey's running mate and the future Chief Justice), Dewey and the pollsters who turned out to be so wrong.

The song predicts that these pollsters will "pass and be forgotten like Digest." "Digest" refers to the Literary Digest, a publication which predicted victory for Republican Alf Landon over Franklin D. Roosevelt in 1936. The Digest was so spectacularly wrong that it soon went out of business.

The pollsters mentioned in this song (Gallup and Soper) are still in business, but their error in '48 may have helped them refine their techniques.

From a table down at Warren's To the place where Dewey dwells, To a dear old Union League they love so well, Stand the pollsters all assembled, With their spirits not so high, And the music of their weaving casts a spell.

Yet another call for the music of their weaving, Over the polls which missed like hell, Elmo Soper, Georgia Gallup and the rest, We will serve and make our Dewey, While life and breath do last, Then we'll pass and be forgotten like Digest.

We are poor little lads who were led astray Bah, Bah, Bah, Bah, Little Black sheep who will miss our pay, Bah, Bah, Bah, Bah, Gentlemen pollsters up a tree Danced from here to eternity God please save us from Tom Dewey, Bah, Bah, Bah.

---

**Vocabulary and Terms**

Quemoy and Matsu: Nationalist Chinese Islands off the coast of Mainland China. Their defense was an issue in 1960.
Sputnik: First satellite launched by the USSR in 1957.

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**Introduction**

Few decades seem to be as clearly contrasting as the 1950's and the 1960's. Our image of the fifties is one of complacency, passivity and lack of societal upheaval. Our image of the sixties is one of rapid change -- revolutions in civil rights and social welfare legislation, accompanied by tragedies such as the Vietnam War and the assassinations of three great leaders.

The election of 1960 can be seen as a symbol of the transition between these two very different decades. Nixon, tied to the fifties through his Vice-Presidency in the Eisenhower administration, opposed Kennedy, a rising star in politics who for many epitomized the hope for changes to come in the sixties.

These two candidates battled in one of the closest elections in American history. The popular vote was split down the middle and the electoral vote result could have been changed by minor shifts of votes in several large states. The election set new records for voter turnout, as millions of voters, made more aware of the election by the first televised debates in history, went to the polls.

In spite of the high visibility of the election, it is difficult for us to isolate the main issues. Nixon basically ran on his record and that of the Eisenhower administration, while Kennedy ran as a fresh face with a promise of "new frontiers." One Kennedy issue was the "missile gap." JFK charged that the Eisenhower administration had not done enough to keep pace with the Russians in the arms race.
Although this charge had little validity, it was probably convincing to many voters who had been shocked by the Soviet launch of Sputnik several years before the election. The Democrats also took advantage of the recession which occurred late in the Eisenhower administration. The economic slowdown added credibility to JFK's calls for job development.

In spite of these issues, the 1960 campaign was one in which the candidate's images took precedence over their positions on particular issues. The two songs from the election reflect this de-emphasis on issues.

**SIDE TWO**

**BAND NINE**

**GO! GO! GO! REPUBLICAN**

Music by Al Lea
Words by Joe Martin

This song trotted out various Republican Presidents in an effort to link the Republican candidate with such past "greats" as Hoover, Taft, Coolidge, Lincoln, and Eisenhower. According to the song our greatest triumphs have been achieved under these Presidents and Nixon's election will naturally carry on this tradition (though he's not mentioned until the third verse). The specific accomplishments of Republicans listed are a "rising standard of living" and the launching of satellites.

Nixon made a serious error at the beginning of his campaign when he pledged to campaign in all 50 states. Worn out by illness, Nixon nonetheless fulfilled the pledge, yet a more prudent course would have been to concentrate more on some of the larger states with more electoral votes. A shift of just a few thousand votes in these states would have given Nixon the election.

1. The history of this nation is a monument of time. And those who had the courage cleared the land for yours and mine. Their names will stand forever. They were for us all the way. And if they could but just return they'd look at you and say to you:

   **Chorus:**
   Go, Go, Go, Go Republican. Put your trust in what free men can do. Go, Go, Go, Go Republican. For the future belongs to you.

2. The standard of our living and the benefits increase. With satellites in orbit for the world to keep the peace. If you will just remember, when this progress began. The man who led us forward, he was Republican.

   **Chorus:**
   In everlasting glory stand the great Republicans. Hoover, Taft and Coolidge and the man called Abraham. Now he is there beside them. In our nation's Hall of Fame. Who's the man to lead us? Richard Nixon is his name!

3. When you've listened to the speeches and you've heard the pros and cons And carefully you weighed the facts to build your ballot on. You'll come to one conclusion, just as right as right can be. Richard Nixon is our President, the nation does agree. So,

   **Chorus:**
   Northern Music Co.
   112 W. 47th St., New York, N.Y.
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**SIDE TWO**

**BAND 11-13**

**THE ELECTION OF 1976**

**Parties**

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<th>Electoral Vote</th>
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<td>Robert Dole (Kan.)</td>
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**Brief Background of the Candidates**

**Ford:** Lawyer; served in the Navy in W.W. II; Congressman from Michigan; House Minority Leader; appointed Vice-President by Nixon after Agnew resignation; became President upon resignation of Nixon.

**Carter:** Engineer; served in the Navy on a nuclear submarine; peanut farmer and wholesaler; Governor of Georgia.

**NEW SONG**

**HIGH HOPE (Campaign version)**

Words and music by Sammy Cahn

This song was originally the Academy award winning theme of the movie "A Hole in the Head," starring Frank Sinatra. Sinatra recorded this campaign version of the song in 1960. The optimistic tone of the song is consistent with JFK's "New Frontier" campaign slogan, although the song is devoid of any reference to specific issues in the campaign.

Kennedy's most serious problem in the campaign was the Catholic issue. No President had ever been a Catholic. The only previous Catholic candidate was Al Smith, who lost to Herbert Hoover in 1928. Kennedy's effective handling of charges that as a Catholic President he would subordinate the country's interests to those of the church, helped to overcome this obstacle and become the first Catholic President.

However, it was probably the first debate that put JFK in the White House. Nixon had performed well in the famous "kitchen debate" with Khruschev, but here he looked tired, unshaven and underweight. Kennedy, on the other hand, was the picture of good looks, good health, and confidence. Their differences over such issues as the U-2 incident, the defense of Guatemal and Matsu, and the "missile gap" were really secondary to the striking contrast between their appearances on the small screen.

Although Nixon looked substantially better for the other debates, the impression created during the first debate never wore off.

1. Everyone is voting for Jack. 'Cause he's got what all the rest lack. Everyone wants to back Jack. Jack is on the right track.


Although Nixon looked substantially better for the other debates, the impression created during the first debate never wore off.

1. Everyone is voting for Jack. 'Cause he's got what all the rest lack. Everyone wants to back Jack. Jack is on the right track.

specter of his predecessor and from the doubts he had created through his pardon of Nixon.

This was the first "post-Watergate" Presidential election and it's interesting to note how both candidates tried to handle the aftermath of the most serious scandal in American political history. While Carter tried to exploit the Nixon pardon in his ads, juxtaposing quotes by Nixon ("I am not a crook") with quotes by Ford ("I hereby pardon Nixon"), Ford tried to play down the issue by attempting to convince voters that he had successfully guided the nation through a difficult period and that the nation was now on its way back after suffering through the traumas of Watergate and the Vietnam war. Ford's campaign slogan was "We made us feel proud again."

Both candidates were slowed down by several "bloopers" and mistakes during the campaign. Ford's problems included a racist joke by Secretary of Agriculture Earl Butz (who was fired because of it); Ford's statement during one of the debates that the people of Eastern Europe were "free"; and allegations of links between him and the Watergate cover-up.

Jimmy Carter's main earner was his "Playboy" interview. Among other things, Carter admitted to the interviewer that he had at times "committed adultery in my heart." The interview alienated many of Carter's natural constituencies who considered any association with "Playboy" to be unseemly. In the same interview, Carter made some unwelcome remarks about Lyndon Johnson which might have cost him Texans they had been employed more by Ford forces.

"I'm Feelin' Good About America"

This song played a very important role in the Ford campaign as the background for many of Ford's commercials, especially in the late stages of the campaign. The song was used to carry through the themes expressed above in the introduction to this election: that Ford had helped Americans "feel proud" once again that once again people were "feelin' good about America." The commercials which used this song opened with shots of a band marching colorfully across the screen as a chorus belted out "I'm Feelin' Good About America." As the music faded, people from different parts of the country explained that they were "feelin' good" about the country and about Ford. This was followed by shots of Ford himself in crowds, with his family, and at other emotional events.

The song was recorded in several different versions: country, soul, hard rock, "California sound," and two Spanish versions. Wallace D. MacDougall, who directed the advertising for the Ford campaign and produced the "Feelin' Good" commercials, described the hypnotic effect the song had on him in his book about the campaign. He added:

"Six days before the election 'I'm Feelin' good about America' became trapped in my mind. I woke up at three in the morning with the marching band version parading through my mind. By four o'clock I was mentally dancing the Mexican version, the Spanish lyrics deepening my wake. By five I was silently singing the rock version. By six my brain was running through twenty or so verses with the oboe and guitar accompaniment. By seven, I was standing in the shower singing it loud..."

The song stayed with me for the next six days. To all outward appearances I was a normal human being. I could talk naturally. I even made a speech in Columbus, Ohio without once breaking into song. I could make decisions and act businesslike in meetings. I was even able to sleep a little. No one suspected that all through the last six days of the campaign: I was a walking jukebox, playing the same song over and over and over again, a song that only I could hear. It added to the torture of the last week of the campaign." (MacDougall, pages 200-201)

There's a change that's come over America
A change that's great to see
We're living here in peace again,
We're going back to work again
It's something great to see
I'm feelin' good about America
And I feel it everywher e I go
I'm feelin' good about America
And I feel it everywher e I go
That's feelin' good about America, it's something great to see
I'm feelin' good about America
I'm feelin' good about America
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"Why Not the Best?"

Jimmy Carter's victory in 1976 was the product of four years of careful planning in which the relatively unknown Governor of Georgia gathered enough support to be nominated and elected President. Carter was so little known at the beginning of his quest that three years before the election a "What's My Line" panel was unable to identify him as the Georgia Governor.

As chairman of the Democratic Campaign Committee in 1976, Carter was able to travel throughout the country and become familiar with party leaders. Through a series of important primary victories and gradual accumulation of delegates Carter was able to win easy nomination on the first ballot at the 1976 Convention. "Why Not the Best?" was played along with a film about Carter shown at the Convention after his victory there. The song was produced by Capricorn Records- a Georgia based company whose artists included Southern rock groups such as the Allman Brothers and the Marshall Tucker Band. The song's title is based on the Democratic campaign slogan and the title of a book by Carter.

In 1976 the Democrats found themselves in the unusual position of being united behind their candidate. The '76 convention was a far cry from the '68 disaster and there was no fear of a landslide such as that which struck the McGovern campaign. However, Carter's 17 point lead in the polls at the time of the Convention shrank as the campaign progressed due to a strong Ford campaign and blunders such as the "Playboy" interview. Carter was also stung by the frequent charge that he was trying to take all sides of every issue.

Nonetheless, Carter was able to regain the momentum by Election Day. His narrow victory has been explained by varying factors including the preference of the electorate for Mondale over Dole; Carter's victory in New York State- possibly as a result of the aid to New York City issues; and continuing effects of the Nixon pardon.

I heard a young man speaking out, just the other day.
So I stopped to take a listen, to what he had to say.
He spoke straight and simple, with that I was impressed.
He said, "Once and for all, why not the best?"
He said his name was Jimmy and he was running for President.
So he laid out a plan of action, it made a lot of sense.
He talked about the government, and how good it could be
For you and me.
That's the way it ought to be tonight now.
Once and for all, why not the best?
He spoke straight and simple and I began to understand
That I was listening to quite a man talking to me.
And I began to see.

We need Jimmy Carter, why settle for less?
America! Once and for all, why not the best?
We need Jimmy Carter. We can't afford to settle for less!
America! Once and for all, why not the best?

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Bands of the Songs

It Won't Go Down At All
No Crown of Thorns
Poor Little Orator Boy
William Will
Bring Your Hymn
Get On The Raft With Taft
(1912 version)
We're Ready for Teddy Again
Wilson, That's All
Brother, Can You Spare a Dime
Row, Row, Row, with Roosevelt
Happy Days Are Here Again
What? No Mickey Mouse?
The Same Merry-Go-Round
Da, Da, Da With Dewey

Pollsters Song
I'm Just Wild About Harry
(Campaign version)
Go! Go! Go! Go! Republican
High Hopes (Campaign Version)
I'm Feelin' Good About America
Why Not the Best

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Sheet Music; Library of Congress
McKinley Songsheet; New York Historical Society
Sheet Music; Library of Congress
Sheet Music; Library of Congress
Sheet Music; Library of Congress
Songs America Voted By, Irwin Silber, (Harrisburg, Pa., 1971)
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Bibliography


Acknowledgments

John Baptist Janovsky is assistant principal and chairman of the Social Studies and Music Departments at Grace Dodge Vocational High School in New York City. He is also a guitarist and folk singer who performs at colleges, coffee houses, and folk festivals throughout the East. He has appeared on New York radio stations as well as on the National Public Radio Network.

In his classes as well as his concerts, Janovsky uses the songs of a period in history to help bring that period to life for his students and audiences. He has presented workshops and performed at Conventions of the National Council for the Social Studies as well as at local conventions, libraries, and historic houses.

Janovsky also writes serious and satirical songs, many of them about the joys and trials of life in New York City. In a 1975 profile in the New York Times, Richard Shepard referred to him as a "lyrical, local patriot."

Richard P. Morris, Professor Emeritus of History at Columbia University, called Janovsky, "a delightful performer of historical music."

Also by Peter Janovsky

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WINNERS & LOSERS

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